



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# ALICE IN CHAINS







# **ALICE IN CHAINS**

## **ACOUSTIC**

- 27. **ANGRY CHAIR**
- 10. **BROTHER**
- 22. **DOWN IN A HOLE**
- 48. **FROGS**
- 36. **GOT ME WRONG**
- 40. **HEAVEN BESIDE YOU**
- 59. **KILLER IS ME**
- 14. **NO EXCUSES**
- 6. **NUTSHELL**
- 53. **OVER NOW**
- 30. **ROOSTER**
- 16. **SLUDGE FACTORY**
- 45. **WOULD?**
- 62. **GUITAR NOTATION LEGEND**

Photos by Danny Clinch

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# Nutshell

Words by Layne Staley  
Music by Jerry Cantrell, Mike Inez and Sean Kinney

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
② = E♭ ⑤ = A♯  
③ = G♭ ⑥ = E♭

## Intro

Slowly ♩ = 58

E G/B D Cadd9 Rhy. Fig. 1

Gr. 1 (acous.)  
mf  
let ring throughout  
simile on repeats

Em7 G D  
play 4 times  
End Rhy. Fig. 1

## Verse

Gr. 1: w/ Rhy. Fig. 1, 3 2/3 times, simile  
Cadd9

Em7 G D

1. We \_\_\_\_\_ chase mis - print-ed lies. \_\_\_\_\_

Cadd9 Em7 G D

We \_\_\_\_\_ face the path of time. \_\_\_\_\_

Cadd9 Em7 G D

And \_ yet I fight, \_ and yet I fight this bat - tle all a - lone. \_\_\_\_\_

Cadd9 Em7

No one \_\_\_\_\_ to cry \_\_\_\_\_ to, \_\_\_\_\_ no place to call home. \_\_\_\_\_



**Interlude**

D5 Cadd9 Em7 G D

Oo, oo.

Gtr. 1

Gtr. 2 (acous.)

Rhy. Fig. 1A

End Rhy. Fig. 1A

mf

let ring throughout

Gtr. 2: w/ Rhy. Fig. 1A, simile

Cadd9 Em7 G D

Oo, oo.

Gtr. 1

**Verse**

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile

Cadd9 Em7 G D

2. My gift of self is raped.

Cadd9 Em7 G D

My pri - va - cy is raked.

Cadd9 Em7 G D

And yet I find, and yet I find re - peat - ing in my head,



Cadd9 Em7 G D

if I — can't be — my — own — I'd feel bet-ter dead. —

Gtr. 1

Gtr. 2

# Interlude

Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile  
Cadd9

Em7 G D

Oo, — oo. —

Gtr. 1

Cadd9 Em7 G D

Oo, — oo. — oo. —



### Outro-Guitar Solo

Gr. 1

Cadd9 Cmaj7 Cadd9 Cmaj7 Cadd9 Em7 G D

1/2 1/2

Gr. 2

Rhy. Fig. 2

End Rhy. Fig. 2

Grtr. 2: w/ Rhy. Fig. 2, simile

Cadd9 Cmaj7 Cadd9 Cmaj7 Cadd9 Em7 G D

Grtr. 1

Gr. 2: w/ Rhy. Fig. 1, simile  
Cadd9

Em7 G D

full 1/2

(9) 9 8 9 8 10 10 (10) 8 10 8 7 8 7 9 7 9 7 7 9 7 7 8 9 8 7 5 7 5 7 5 7 5 7 5 7 9 9

Gr. 1 Cadd9 Cmaj7 Cadd9 Cmaj7 Cadd9 D5 Em7

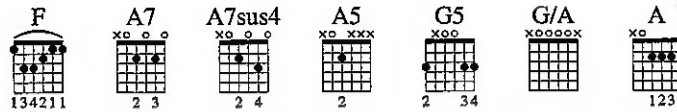
full

Gr. 2



# Brother

By Jerry Cantrell



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
② = B♭ ⑤ = A♭  
③ = G♭ ⑥ = E♭

Intro

Moderately Slow ♩ = 80

A7

A7sus4♭13 A7 A7sus4♭13 A7  
play 4 times  
End Rhy. Fig. 1

Gtr. 1 (acous.) Rhy. Fig. 1

*mf*  
let ring throughout

\* Key signature denotes A Mixolydian.

\* Gtr. 2: w/ Rhy. Fig. 1, 4 times, simile

A7

A7sus4♭13 A7 A7sus4♭13 A7

A7sus4♭13 A7 A7sus4♭13 A7

End Voc. Fig. 1

Voc. Fig. 1

Mm, mm.

Gtr. 1 Riff A

End Riff A

\* Gtr. 2 (acous.)

w/ Voc. Fig. 1

A7

A7sus4♭13 A7 A7sus4♭13 A7

A7sus4♭13 A7 A7sus4♭13 A7

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 1/2 times

A7

A7sus4♭13 A7 A7sus4♭13 A7

A7sus4♭13 A7 A7sus4♭13 A7

1. Fro - zen in a place I hide,  
2. Ros - es in a vase of white,

not a - fraid to paint my sky with some  
blood-ied by the thorns be - side the leaves



A7sus4b13 A7 A7sus4b13 A7

A7sus4b13 A7 A7sus4b13

who say I've lost my mind. Broth-er, try and hope to find.  
that fall be-cause my hand is pull-ing them hard as I can.

# Chorus

F

F

F

A7

A7sus4

A7

Rhy. Fig. 2

Gtr. 2

simile on repeats

You were al-ways so far a-way.

Gtr. 1

simile on repeats

I know that pain,  
3rd time: I know the way,

A5 A7sus4

A7

F

E  
open

I know that pain,  
3rd time: I know the way,

Rhy. Fill 1  
Gtrs. 1 & 2

TAB



G5                      G                      G5                      G                      G5                      G/A

⑥ 3fr                      ⑥ 3fr

End Rhy. Fig. 2

don't      you      run      a - way      like      you      used      to      do.

I      won't      run      a - way      like      I      used      to      do.

1.

**Interlude**

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile  
Gtr. 2: w/ Rhy. Fig. 1, 6 times, 1st time, simile  
Gtr. 2: w/ Rhy. Fig. 1, 4 times, 2nd time, simile

To Coda ⊕

Gtr. 1: w/ Riff A, 2 times  
w/ Voc. Fig. 1, 2 times

A7                      A7sus4b13 A7 A7sus4b13 A7                      A7sus4b13 A7 A7sus4b13 A7                      8

2.

**Interlude**

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 1/2 times, simile

Gtr. 1: w/ Rhy. Fill 2  
Gtr. 2: w/ Rhy. Fill 1

A7                      A7sus4b13 A7 A7sus4b13 A7                      A7sus4b13 A7 A7sus4b13 A7

**Guitar Solo**

Gtr. 2: w/ Rhy. Fig. 2, simile  
F

Gtr. 1

A7                      A7sus4                      A7

A5      Asus4      A7      F

Rhy. Fill 2  
Gtr. 1

TAB



Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile

G5

G/A A7

A7sus4b13 A7 A7sus4b13 A7

A7sus4b13 A7 A7sus4b13 A7

# Verse

Gtr. 2 tacet  
N.C.

Gtr. 1 tacet

A

Gtr. 2

3. Pic-tures in a box at home, - yel-low - ing and green with mold - so I -

Gtr. 1

D.S. al Coda

can bare - ly see your face. - Won-der how that col - or taste. -

# Coda

w/ Voc. Fig. 1

Gtr. 1

A7sus4b13 A7 A7sus4b13 A7

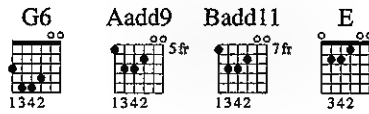
A7sus4b13 A7 A7sus4b13 A7 A7

Gtr. 2



# No Excuses

Words and Music by Jerry Cantrell



Tune Down 1/2 Step:

- ① = E $\flat$     ④ = D $\flat$   
 ② = B $\flat$     ⑤ = A $\flat$   
 ③ = G $\flat$     ⑥ = E $\flat$

Intro

Moderately  $\text{♩} = 121$

Chords: Aadd9 Badd11      Aadd9

Rhy. Fig. 1

(drums) **A**      \*\* Gtrs. 1 & 2 (acous.)

*mf* let ring throughout

\* Key signature denotes B Mixolydian.  
 \*\* composite arrangement

play 4 times  
 End Rhy. Fig. 1

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 8 times, simile

Chords: Aadd9 Badd11      Aadd9      Badd11      Aadd9

1. It's al - right, \_\_\_\_\_ there comes a \_\_\_\_\_ time. \_\_\_\_\_  
 2. It's o - kay, \_\_\_\_\_ had a bad \_\_\_\_\_ day. \_\_\_\_\_  
 3. Yeah, it's fine. \_\_\_\_\_ Walk down the line. \_\_\_\_\_

Chords: Badd11      Aadd9      Badd11      Aadd9

Got no pa - tience \_\_\_\_\_ to search for peace \_\_\_\_\_ of \_\_\_\_\_ mind. \_\_\_\_\_  
 Hands are bruised \_\_\_\_\_ from break - in' rocks \_\_\_\_\_ all \_\_\_\_\_ day. \_\_\_\_\_  
 Leave our rain, \_\_\_\_\_ a cold trade for warm \_\_\_\_\_ sun - shine. \_\_\_\_\_

Chords: Badd11      Aadd9      Badd11      Aadd9

Lay - in' low, \_\_\_\_\_ wan - na take it \_\_\_\_\_ slow. \_\_\_\_\_  
 Drained and blue, \_\_\_\_\_ I bleed for \_\_\_\_\_ you. \_\_\_\_\_  
 You, my friend, \_\_\_\_\_ I will de - fend. \_\_\_\_\_

Chords: Badd11      Aadd9      Badd11      Aadd9

No more hid - in' \_\_\_\_\_ or dis - guis - in' truths I've told. \_\_\_\_\_  
 You think it's fun \_\_\_\_\_ ny, \_\_\_\_\_ well you're drown - in' in it too. \_\_\_\_\_  
 But if we change, \_\_\_\_\_ well, I'll love you an - y - way. \_\_\_\_\_



### Chorus

**Chorus**

G6 Aadd9 Badd11 Aadd9

Rhy. Fig. 2

Gr. 1

Ev-'ry day \_\_\_ it's some - thin', hits \_\_\_ me all \_\_\_ so cold. \_\_\_

Gr. 2

(cont. in slash)

1/2

1/2

(2) 0

(3) 0

G6 Aadd9 E Aadd9 End Rhy. Fig. 2

Gtrs. 1 & 2

Find me sit-tin' by — my — self, — no ex-cus-es, — then I know. —

## Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times, simile

Badd11

Aadd9



### Guitar Solo

Grtr. 2: w/ Rhy. Fig. 2, simile  
G6 Aadd9 Badd11 Aadd9

Grtr. 1


10 7 10 7 10 9 9 7 7 7 10 7 10 7 7 7 (7) 7 7

Musical score for guitar, showing a melody line and a bass line with fret numbers. The melody line is in treble clef, key of D major (two sharps), and 4/4 time. It features a G6 chord, an Aadd9 chord, and an E chord. The bass line is in bass clef and shows fret numbers for the left hand. The piece ends with a "D.S. al Coda" instruction and an Aadd9 chord.


**⊕ Coda**

**Coda** Gtrs. 1 & 2: w/ Rhy. Fill 1

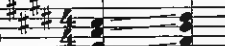
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile  
Badd11 *rit. poco a poco* Aadd9 A B Badd11



Rhy. III 1  
Gtrs. 1 & 2



TAB





# Sludge Factory

Drop D Tuning, Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = D♭

Lyrics by Layne Staley  
Music by Jerry Cantrell and Sean Kinney

## Intro

Moderately Slow ♩ = 82

E♭5 E♭sus2 Dsus2

E♭5 E♭sus2 Dsus2

Intro

Gtr. 1 (acous.) *f* let ring throughout Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 2 (acous.) *f* let ring throughout Rhy. Fig. 1A End Rhy. Fig. 1A

Ah...

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times, simile

E♭5 E♭sus2 Dsus2

Ah, yeah. Ah, yeah. Ah, yeah. Ah.

E♭5 E♭sus2 Dsus2

E♭5 E♭sus2 Dsus2

## Verse

Dsus2

E♭5 E♭sus2 Dsus2

1. You in - sult me in my home; you're for - giv - en this time. Things go well, your eyes

3. Now the bod - y of one soul I a - dore wants to die. You have al - ways told

Gtr. 1 Rhy. Fig. 2

Gtr. 2 Rhy. Fig. 2A



Gtr. 1: w/ Rhy. Fill 1, 2nd time

Eb5 Eb5sus2 Dsus2

di - late, you shake, and I'm high. Look in my eyes deep

me you'd not live past twen - ty five.

End Rhy. Fig. 2

End Rhy. Fig. 2A

To Coda 1 ⊕

Eb5 Eb5sus2 Dsus2 Eb5 Eb5sus2 Dsus2

and watch the clouds change with time. Twen - ty Hours won't print my pic - ture milk car - ton size,

I say stay long e - nough.

\* Gtrs. 1 & 2

\*composite arrangement

\*\* Gtr. 1 plays lowest three notes only.

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile

Eb5 Eb5sus2 Dsus2 Eb5 Eb5sus2 Dsus2

car - ton size, car - ton size,

Rhy. Fill 1  
Gtr. 1

TAB



Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, simile

**Verse**

**Chords:** Eb5 Eb5sus2 Dsus2 Eb5 Eb5sus2 Dsus2 Eb5 Eb5sus2 Dsus2 Eb5 Eb5sus2 Dsus2

car - ton size. 2. Call me up, con - grat -

u - la - tions ain't the real why. There's no pres - sure be - sides bril - liance, let's say by day nine.

Cor - p'rate ig - nor - ance lets me con - trol time. By the way, by the way...

**Gtr. 1**

**Gtr. 2**

**Chorus**

\* A5

**Chorus**

**Chords:** F<sub>9</sub> A5 F<sub>9</sub>

Once a - gain you see an in, dis - col - ored skin gives you

**Riff A** **End Riff A**

**Rhy. Fig. 3**

\* Chord symbols reflect implied tonality.



To Coda 2 ⊕

D.S. al Coda 1

Eb5 Eb sus2 Dsus2

A5 F<sub>9</sub> A5 F<sub>9</sub>

a - way. — So — a - fraid, — you kind - ly gur - gle out — a date — for me. —

Riff B End Riff B

End Rhy. Fig. 3

⊕ Coda 1

Guitar Solo

Eb5 Eb sus2 D5

— to re - pay — all who caused — strife. —

Gtr. 1

Gtr. 2



Eb5 Eb5sus2 Dsus2 D5

Eb5 Eb5sus2 Dsus2 D5

P.M. 1/2 P.M.

Eb5 Eb5sus2 Dsus2 D5 D.S.S. al Coda 2 Eb5 Eb5sus2 A5

hold bend full

\* Played ahead of the beat.



# ⊕ Coda 2

Gtr. 1: w/ Fill 1  
Gtr. 2: w/ Rhy. Fill 2

Gtr. 1: w/ Riff A, 3 times  
\* Gtr. 2: w/ Rhy. Fig. 3, simile  
A5

out a date for me. Once a gain you see

\* The A5 chord is struck, not tied, on beat 1.

an in, dis - col - ored skin gives you a - way. So

a - fraid, you kind - ly gur - gle out a date for me.

## Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 1/2 times, simile

Ah. Ah, yeah. Ah.

Ah, yeah.

Gtr. 1

Gtr. 2

Fill 1  
Gtr. 1

TAB (5) 5 4 3 3 4 0 0

Rhy. Fill 2  
Gtr. 2

TAB (5) 5 0 0 0 1 2



# Down in a Hole

By Jerry Cantrell

Tune Down 1/2 Step:

- ① = E♭    ④ = D♭  
 ② = B♭    ⑤ = A♭  
 ③ = G♭    ⑥ = E♭

## Intro

Slowly ♩ = 47

\*\* Am  
 Gtr. 1 (acous.)

*mf*  
 w/ fingers  
 let ring throughout

G5 D Am G5 D

\* Key signature denotes A Dorian.

\*\* Chord symbols reflect implied tonality.

Am G5 D Am G5 D

## Verse

Am

Bkgd. Voc., w/ Voc. Fig. 1, 4 times, 2nd time Am

1., 4. Bur - y me soft - ly in this womb.

Gtr. 1 Riff A

*simile on repeat*

G5 D G5 D

Riff A1

Gtr. 2 (acous.)

*mf*  
 simile on repeat  
 let ring throughout

## Voc. Fig. 1

Oh, I wan - na be in - side of you.







Gtr. 1: w/ Rhy. Fig. 1, 7 times, 1st time

Gtr. 2: w/ Rhy. Fig. 1A, 7 times

A5 G D G/D A5 G D G/D

See my heart and I dec-o-rate it like a grave.  
I've eat-en the sun so my tongue has been burned of the taste.

A5 G D G/D A5 G

Oh, you don't un-der-stand who they thought  
I have been guil-ty of kick-

D G/D A5 G D G/D

I was sup-posed to be.  
in' my-self in the teeth.

A5 G D G/D A5 G D G/D

Look at me now, I'm a man who won't let him-self be.  
I will bring no more of my feel-ings be-neath.

# Chorus

D5 Cadd9 G D5 Cadd9 G

Down in a hole, los-in' my soul.

## Riff B

Gtr. 2

End Riff B

## Rhy. Fig. 2

Gtr. 1

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2: w/ Riff B

D5 Cadd9 G D5 Cadd9 G

Down in a hole, los-in' con-trol.



D E5 F5 C5 G5 N.C. F5 N.C.

I'd like to fly, but my wings have been so de -

Gtrs. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

**Interlude**

Gtrs. 1 & 2: w/ Riffs A & A1, last 4 meas., simile

Am G5 D Am G5 D G5 D

nied.

1. 2. D.S. al Coda

# **Coda**

## **Chorus**

Gtr. 1: w/ Rhy. Fig. 2, 4 times

Cadd9 G D5 Cadd9 G

Down in a hole, los-in' my soul.

Gtr 2 Riff C End Riff C

Gtr. 2: w/ Riff C, 3 times, simile

D5 Cadd9 G D5 Cadd9 G

Down in a hole, feel - in' so small.

D5 Cadd9 G D5 Cadd9 G

Down in a hole, los - in' my soul.

D5 Cadd9 G D5 Cadd9 G

Down in a hole, out of con - trol.



Gtrs. 1 & 2: w/ Rhy. Fig. 3

D E5 F5 C5 G5 N.C. F5 N.C.

I'd like to fly, but my wings have been so de -

Outro

Am G5 D Am G5 D

nied.

Gtr. 1

Gtr. 2

Am G5 D Am G5 D A5

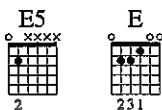
rit.

rit.




**By Layne Staley**

① = E♭      ④ = D♭  
② = B♭      ⑤ = A♭  
③ = G♭      ⑥ = E♭



## N.C.(E5)

Gtr. 3 (acous.)     

E5  
7   
mf  
End Riff A

(drums) **Riff A** End Riff A  
Gtrs. 1 & 2 (acous.)

**TAB**

0 2 0 3 0 2 0 3 0 2 0 3 0 2 0 3

1/2 1/2 1/2 1/2

Gtrs. 1 & 2: w/ Riff A  
E

[illegible]

**§ Verse**

Gtrs. 1, 2 & 3: w/ Riff A, 1 1/2 times  
N.C.(ES)

N.C.(E5)



1. Sit - ting on \_\_\_\_\_ an an - gry chair. \_\_\_\_\_ An - gry walls \_\_\_\_\_ that steal \_\_\_\_\_  
2. Can - dies red, \_\_\_\_\_ I have \_\_\_\_\_ a pair. \_\_\_\_\_ Shad - ows dan - cin' ev -  
3. Lone - li - ness \_\_\_\_\_ is not \_\_\_\_\_ a phase. \_\_\_\_\_ Field of pain \_\_\_\_\_ is where \_\_\_\_\_



\_\_\_\_\_ the air. \_\_\_\_\_ Stom - ach hurts \_\_\_\_\_ and I \_\_\_\_\_ don't care. \_\_\_\_\_  
- 'ry - where. \_\_\_\_\_ Burn - ing on \_\_\_\_\_ the an - gry chair. \_\_\_\_\_  
\_\_\_\_\_ I graze. \_\_\_\_\_ Se - ren - i - ty \_\_\_\_\_ is far \_\_\_\_\_ a - way. \_\_\_\_\_

### Pre-Chorus

**F**

## E

N.C.

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1, 3 times  
F

E

What do I see 'cross the way. (Hey. )  
 Lit - tle boy made a mis - take.  
 Saw my re - flec - tion and cried.

See my - self mold - ed in clay.  
 Pink cloud has now turned to gray.  
 So lit - tle hope that I died.

\*Gtrs. 1, Rhy. Fig. 1  
 2 & 3

End Rhy. Fig. 1

\*composite arrangement

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N.C. F E N.C.

(Oh. \_\_\_\_\_)  
 (Oh. \_\_\_\_\_)  
 (Oh. \_\_\_\_\_)

Stares at me, yeah, I'm a - fraid. \_\_\_\_\_  
 All that I want is to play. \_\_\_\_\_  
 Feed me your lies, o - pen wide. \_\_\_\_\_

1.  
**Interlude**  
 Gtrs. 1, 2 & 3: w/ Riff A

F E N.C.

Chang - ing the shape of his face. (Oh. \_\_\_\_\_ yeah.)  
 Get on your knees, time to pray. (Oh.)  
 Weight of my heart, not the size. (Oh.)

2.  
**Chorus**  
 A5 B5 F#5 G5 A5 B5 E N.C.

I don't mind, yeah.

Gtrs. 1, 2 & 3  
 Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2, 3 times  
 A5 B5 F#5 G5 A5 B5 E N.C.

I don't mind, yeah.

A5 B5 F#5 G5 A5 B5 E N.C.

Lost my mind, yeah.

A5 B5 F#5 G5 A5 B5 E N.C.

Can't find it an - y - where.

**Bridge**

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1, 4 times  
 F E N.C.

1. Cor - por - ate pri - son we stay.  
 2. Pink cloud has now turned to gray.

**To Coda** ⊕

F E N.C. F E N.C.

I'm a dull boy, work all day.  
 All that I want is to play.

So, I'm strung out an - y - way.



Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

Gr. 3

The musical score for 'The Girl Who Came to Supper' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, with various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as 'N.C.' (No Chords) and 'P.M.' (Piano Melody). The second system continues the melody, with a key signature change to one flat (Bb) indicated by a flat symbol on the F line. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'N.C.' and 'P.M.'.

*D.S. al Coda*  
(take 2nd ending)

The musical score for the second ending is written on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with two triplet markings (indicated by a '3' below the notes) and a wavy line indicating a trill. The lower staff is a bass line with fingerings indicated by numbers 1 through 7. It also features a wavy line and a half-note (1/2) marking. The piece concludes with a Coda symbol.

**⊕ Coda**

F E N.C.

Get on your knees, — time to pray, — boy. —

Gtrs. 1 & 3

Gtr. 2

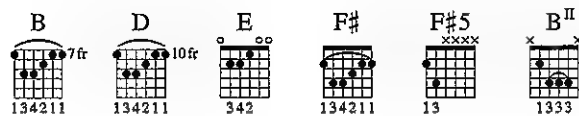


# Rooster

By Jerry Cantrell

Tune Down 1/2 Step:

- ① = B $\flat$  ④ = D $\flat$   
 ② = B ⑤ = A $\flat$   
 ③ = G $\flat$  ⑥ = E $\flat$



## Intro

Slowly  $\text{♩} = 69$

Chords: F# Rhy. Fig. 1, F#7add11/E, A, Aadd9/E, End Rhy. Fig. 1

Gtr. 1 (acous.) *mf* let ring throughout

TAB

Gtr. 1: w/ Rhy. Fig. 1, 7 times

F# F#7add11/E A Aadd9/E F# F#7add11/E A Aadd9/E F# F#7add11/E A Aadd9/E

Gtr. 2 (acous.)

*mp* Harm. let ring 12 12

Chords: F# F#7add11/E A Aadd9/E F# F#7add11/E A Aadd9/E

Oo, oo, oo.

let ring Harm. let ring 12 12

Chords: F# F#7add11/E A Aadd9/E F# F#7add11/E A Aadd9/E

Oo, oo, oo, oo.

Harm. let ring 12 12 9/11



# Verse

Gtr. 1: w/ Rhy. Fig. 1, 8 times

F#

F#7add11/E

A

Aadd9/E

F#

F#7add11/E

1. Ain't found a way to kill me yet. Eyes burn with

11

A

Aadd9/E

F#

F#7add11/E

A

Aadd9/E

F#

F#7add11/E

sting-in' sweat, \_ Seems ev - 'ry path leads me to no - where, Mm. \_

Harm. \_ \_ let ring \_ \_

12

A

Aadd9/E

F#

F#7add11/E

A

Aadd9/E

Wife and kids, house - hold pet. \_

Harm. \_ \_ let ring \_ \_

12

F#

F#7add11/E

A

Aadd9/E

F#

F#7add11/E

Ar - my green was no safe bet. \_ The bul - lets scream \_

let ring \_ \_

12







E F#7add11      Aadd9      E F#5 F#7add11      A

You know, he ain't gon-na die.

Rhy. Fig. 2      End Rhy. Fig. 2

Gtr. 1

*f* simile on repeat

Gtr. 2

Rhy. Fig. 2A      End Rhy. Fig. 2A

*f* simile on repeat

To Coda 1

To Coda 2

Gtr. 1: w/ Rhy. Fig. 2, simile

Gtr. 2: w/ Rhy. Fig. 2A, simile

E F#7add11      Aadd9      E F#5 F#7add11      A5

No, no, no. You know he ain't gon-na die.

**Guitar Solo**

Gtr. 2: w/ Rhy. Fig. 1, 6 times

Gtr. 1 F# F#7add11/E A Aadd9/E F# F#7add11/E

let ring

A Aadd9/E F# F#7add11/E A Aadd9/E

1/2 hold bend

Rhy. Fill 1

Gtr. 2



F# F#7add11/E A Aadd9/E F# F#7add11/E

let ring

A Aadd9/E F# F#7add11/E A Aadd9/E D.S. al Coda 1

let ring

D.S. al Coda 1

**⊕ Coda 1**

Gtr. 1: w/ Rhy. Fill 1  
Gtr. 2: w/ Rhy. Fill 2

## Verse

Gr. 1: w/ Rhy. Fig. 1, 8 times  
Gr. 2 tacet

2. Walk-in' tall, ma - chine — gun man. — They spit on me — in

A Aadd9/E F# F#7add11/E A Aadd9/E

my home land. . . . . Glor-i - a \_\_\_\_\_ sent me pic - tures \_\_\_\_\_ of \_\_\_\_\_ my \_\_\_\_\_ boy. \_\_\_\_\_

Gr. 2

12 14 1/2 12 14 12 12 10 1/2

F# F#7add11/E A Aadd9/E F# F#7add11/E A Aadd9/E  
 Mm. Got my pills 'gainst mos-qui-to death.

Rhy. Fill 2  
Gtr. 2



F# F#7add11/E A Aadd9/E F# F#7add11/E

My bud-dy's breath - in' — his dy - in' breath... Oh, God, please —

A Aadd9/E F# F#7add11/E A Aadd9/E *D.S. al Coda 2*

— won't you help me make it through. — Mm. —

**Coda 2**

Gtr. 1: w/ Rhy. Fill 1  
A5

**Outro**

Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times  
F# F#7add11/E

A Aadd9/E F# F#7add11/E

Oo, — oo, — oo, — oo, —

Gtr. 2

*mp*

A Aadd9/E F# F#7add11/E Gtr. 2 tacet A Aadd9/E F# F#7add11/E A

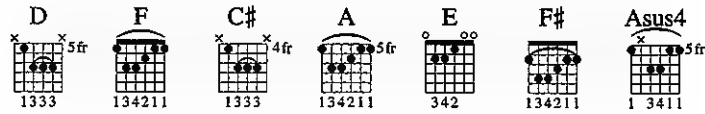
Oo, — oo, — oo, — oo, —

Gtr. 1



# Got Me Wrong

By Jerry Cantrell



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
② = B♭ ⑤ = A♭  
③ = G♭ ⑥ = E♭

## Intro

Moderately Slow ♩ = 80

Grtr. 2 (acous.) G# E F# G# E F#

Grtr. 1 (acous.) mp Rhy. Fig. 1

End Rhy. Fig. 1

## Verse

Grtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

G# E F# G# E F# G# E F# G# E F#

1. Yeah, it goes a-way, all this and more, and noth-ing in  
2. I can't let go. Thread-bare tap-es-try un-wind-  
3. See Additional Lyrics

— my life. No col-ored clay, in-di-vid-u-al-i-ty  
— in' slow. Feel tor-tured brain. Show your bel-ly like-you want



# Pre-Chorus

G# E F# D Rhy. Fig. 2 F C# A G# E F#

Gtrs. 1 & 2

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 2 meas.

— not safe. — } As of now, I bet you've got me wrong. —  
— me to. — }

1.

## Interlude

G# E F# D F C# A G# E F#

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2: w/ Rhy. Fig. 1, 1st meas.

So un - sure, we run from some - thin' strong. —

Gtr. 2 G# E F# G# E F# G# E F#

1/2 1/2

2.

## Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D F C# A E F#

Rhy. Fig. 3

Gtrs. 1 & 2

So un - sure, we { reach } for some - thin' strong. —  
run }

A Asus4 A E F# A Asus4 A

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 1/2 times, simile

End Rhy. Fig. 3

strong. — I have - n't felt like — this in so long. —

E F# A Asus4 A E F#

Wrong. — in a sense, too far gone from love. —



To Coda ⊕

A

E  
⑥  
open

F#

A

Gtrs. 1 & 2

Rhy. Fig. 4

(Gtr. 2 cont. in notation, 2nd time)

That don't last for - ev-er.

Interlude

Gtr. 1: w/ Rhy. Fig. 1

End Rhy. Fig. 4

G#

E

F#

G#

E

F#

(Gtr. 2 cont. in notation)

Some-thing's got-ta turn out right.

D.S. al Coda  
(take 2nd ending)

G# E F# G# E F#

⊕ Coda

Chorus

E  
Rhy. Fig. 5

F#

A

End Rhy. Fig. 5

Gtr. 1

Strong. Have - n't

Gtr. 2

0 0 0 2 2 6 8 8 8 8 8 8 8 8 8 8 7 6 7 5



Gtr. 1: w/ Rhy. Fig. 5, 3 times, smile

E F# A E F# A

felt like this in so long. Wrong.

in a sense, too far gone from love.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

F# A

That don't last for - ev - er. Some-thing's got - ta turn out

Outro

G# E F# G# E F# G# E F# G#

right.

Gtr. 1

Gtr. 2

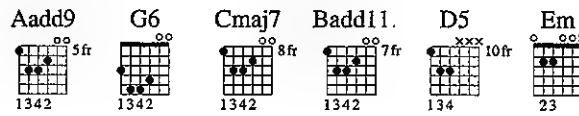
Additional Lyrics

3. You, sugar taste, sweetness doesn't often touch my face.  
Stay if you please.  
You may not be here when I leave.



# Heaven Beside You

Lyrics by Jerry Cantrell  
Music by Jerry Cantrell and Mike Inez



Tune Down 1/2 Step:

- ① = E♭    ④ = D♭  
② = B♭    ⑤ = A♭  
③ = G♭    ⑥ = E♭

## Intro

Moderately ♩ = 110

Gr. 1 (acous.) N.C.(E) (A5) (G5) (E) (A5) (G5)

Riff A End Riff A

*mf* let ring throughout

1/2

Gr. 1: w/ Riff A (E) (A5) (G5) (E) (A5) (G5)

1. Be what you

Gr. 2 (acous.)

*mf*

## Verse

Gr. 1: w/ Riff A, 1 3/4 times, 1st time

Gr. 1: w/ Riff A, 2 times, 2nd time

N.C.(E) (A5) (G5) (E) (A5) (G5)

wan-na be. See what you came to see. Been what you  
wan-na do. Go out and seek your truth. When I'm

Riff B End Riff B

let ring throughout

full

10 (10)



Gtr. 2: w/ Riff B, 1st 3 meas., 1st time  
Gtr. 2: w/ Riff B, 2nd time

Gtrs. 1 & 2: w/ Fill 1, 1st time

(E) (A5) (G5) (E) (A5) (G5)

wan - na be.  
down and blue, I don't like what I see.  
rath - er be me than you.

# **Chorus**

A Aadd9 G6 Cmaj7

**\* Gtrs. 1 & 2**  
Rhy. Fig. 1  
simile on repeats

Like the cold - est win - ter chill; heav - en be - side

\* composite arrangement

Badd11

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 3/4 times, simile  
Aadd9

G6

End Rhy. Fig. 1

you, hell with - in. Like the cold - est win - ter chill;

Cmaj7

Badd11

Aadd9

heav - en be - side you, hell with - in. Like the

G6

Cmaj7

Badd11

cold - est win - ter will; heav - en be - side you, hell with - in.

Aadd9

G6

Cmaj7

Badd11

D5 E  
open

Gtrs. 1 & 2

(cont. in notation)

And you think you have it still; heav - en in - side you.

## **Fill 1** Gtrs. 1 & 2

T A B (5) 7 7 5 3 5 0



## Bridge

**G#**

So, there's prob - lems in your life. That's fucked up, and I'm not blind.

**A**

**B**

**Bb**

3rd time: but you're not blind.

**Gtr. 1**

Riff C

End Riff C

**Gtr. 2**

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1: w/ Riff C  
 Gtr. 2: w/ Rhy. Fig. 2  
 G#

A

Bb

Gtr. 2: w/ Rhy. Fill 1  
 B

I'm just see through fad - ed, su - per jad - ed, out of my  
 You're just see through fad - ed, o - ver - rat - ed, out of your

*To Coda 1* ⊕

*To Coda 2* ⊕

## Interlude

[illegible][illegible]



(G) (F#+) Em N.C. (G) (F#+) Em

N.C. (G) (F#+) Interlude  
Gtr. 1: w/ Riff A, 2 times  
N.C.(E) (A5)  
Gtr. 2

Gtr. 2 (G5) (E) (A5) (G5) (E) (A5)

(G5) (E) (A5) (G5) D.S. al Coda 1  
3. Do what you

### ⊕ Coda 1

#### Guitar Solo

Gtr. 2: w/ Riff D, 7 times

Gtr. 1 Em N.C. (G) (F#+) Em N.C.



(G) (F#+) Em N.C. (G) (F#+) Em

N.C. (G) (F#+) Em N.C. (G) (F#+) Em

N.C. (G) (F#+) Em N.C. (G) (F#+) *D.S.S. al Coda 2*

**Coda 2**  
**Outro**

Gtr. 2: w/ Riff D, 3 times  
Em N.C. (G) (F#+) Em N.C.

Gtr. 1

(G) (F#+) Em N.C. (G) (F#+) Em

Gtr. 2



**By Jerry Cantrell**

① = E♭      ④ = D♭  
② = B♭      ⑤ = A♭  
③ = G♭      ⑥ = E♭

**Moderately ♩ = 100**

B5/F# G

let ring = \_\_\_\_\_

N.C.(G6)

let ring - - - - -

N.C.(G6)

let ring - ~ ~ ~ ~

End Rhy. Flg. 2

let ring - - - - -



Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.  
F#5 B5/F# G

Teach \_ me, \_ \_ \_ \_ \_ young \_ child, \_ of love here - af - ter. \_ \_ \_  
Fly - ing, \_ \_ \_ \_ \_ not \_ yet \_ quite \_ the no - tion. \_ \_ \_

Gtr. 1

Gtrs. 1 & 2 (cont. in slash)

**Chorus**  
B5

Rhy. Fig. 3

G5

End Rhy. Fig. 3

\* Gtrs. 1 & 2

In \_ to the flood \_ a - gain. \_ \_ \_ Same old trip it was \_ \_ \_

\* composite arrangement

Gtr. 1: w/ Rhy. Fig. 3, 2 1/2 times, simile  
Gtr. 2: w/ Rhy. Fig. 3, 3 times, simile

B5

G5

B5

G5

\_ back \_ \_ \_ then. \_ \_ \_ So I made a big \_ mis - take. \_ \_ \_

B5

G5

\_ Try to see it once \_ my way. \_ \_ \_

To Coda ⊕

1.  
Interlude

Gtr. 1: w/ Rhy. Fill 1, 1st time  
Gtr. 1: w/ Rhy. Fill 2, 2nd time  
Gtr. 1: w/ Rhy. Fill 3, 3rd time

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2: w/ Rhy. Fig. 2, 2 times

F#5

B5/F# G

7

Rhy. Fill 1

G5

B E

③ ②

4fr 5fr

Gtr. 1

Rhy. Fill 2

G5

G A

⑥ ⑥

3fr 5fr

Gtr. 1

Rhy. Fill 3

G5

Gtr. 1



## 2. Guitar Solo

\*F#5 G(b5) G F#5 G(b5) G

Gtr. 1

Rhy. Fig. 4

End Rhy. Fig. 4

\* Chord symbols reflect implied tonality.

Gtr. 2: w/ Rhy. Fig. 4, simile

F#5 G(b5) G F#5 G(b5) G

D.S. al Coda

Yeah.

## Coda

### Bridge

D Rhy. Fig. 5

\* Gtrs. 1 & 2

\* composite arrangement

G5 III

G

E5

E

Gtrs. 1 & 2: w/ Rhy. Fig. 5

D D7#9

Ab5

End Rhy. Fig. 5

Have I run too far to get home?

Have I gone,

Ab

G5 G

E5 E

### Outro

D7#9

Gtrs. 1 & 2

rit.

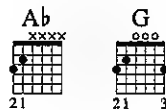
left you here a - lone?

If I would, could you?



# Frogs

Lyrics by Layne Staley  
Music by Jerry Cantrell, Sean Kinney and Mike Inez



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
② = B♭ ⑤ = A♭  
③ = G♭ ⑥ = E♭

## Intro

Freely

Moderately ♩ = 93

Gtr. 1 (acous.) N.C.(Em6) (A♭maj7)(G5) (Em6) (A♭maj7)(G5) End Riff A

*mf*  
let ring throughout

Riff A

T  
A  
B

## Half-Time Feel

Gtr. 2 (acous.)

Gtr. 1: w/ Riff A (Em6)

(A♭maj7) (G5) (Em6) (A♭maj7) (G5)

*mf*  
let ring throughout

## Verse

Gtr. 2: w/ Riff A, 1 3/4 times  
N.C.(Em6)

1. What \_\_\_\_\_ does "friend" \_\_\_\_\_ mean to \_\_\_\_\_ you? \_\_\_\_\_  
2. The sound of si - lence of - ten \_\_\_\_\_ soothe. \_\_\_\_\_  
3. Flow - ers watched through wide eyes \_\_\_\_\_ blue, \_\_\_\_\_

Gtr. 1 Riff B 8va loco End Riff B

Harm.

1/2 1/2

6 (6) 5 6 5 7

Gtr. 1: w/ Riff B, 2 1/2 times (Em6)

(A♭maj7) (G5) (Em6)

A word so wrong - ful - ly a - bused. \_\_\_\_\_ Are \_\_\_\_\_ you like \_\_\_\_\_ me, con -  
Shapes \_\_\_\_\_ and col - ors shift with \_\_\_\_\_ mood. \_\_\_\_\_ Pu - pils wid - en, change their ...  
Child \_\_\_\_\_ sings an un - claimed \_\_\_\_\_ tune. \_\_\_\_\_ In - no - cence spins cold co -



Gtr. 1: w/ Fill 1  
Gtr. 2: w/ Fill 2

(A♭maj7) (G5) (Em6) (A♭maj7) (G5)

- fused? \_\_\_\_\_ All \_\_\_\_\_ in - clud - ed but \_\_\_\_\_ you. \_\_\_\_\_  
 - hue. \_\_\_\_\_ Rap - id brown, a - void clear \_\_\_\_\_ blue. \_\_\_\_\_  
 - coon. \_\_\_\_\_ Grow \_\_\_\_\_ to see the pain too \_\_\_\_\_ soon. \_\_\_\_\_

(G(b5)) (G5) (G(b5)) (G5) (G(b5)) (G5) (G(b5))

A-

Gtr. 1 Riff C End Riff C

3 5 5 4 5 3 5 5 4 5 3 5 5 4 5 3 5 5 4 5

Gtr. 2 Riff C1 End Riff C1

3 5 5 0 4 5 3 5 5 0 4 5 3 5 5 0 4 5 3 5 5 0 4 5

1. Interlude 2.

Gtrs. 1 & 2: w/ Riff A, 2 times N.C.(Em6) 7 Gtrs. 1 & 2: w/ Riffs C & C1 3 (G5) (G(b5)) End Half-Time Feel

lone. \_\_\_\_\_

Fill 1 Gtr. 1 8va loco Harm.

TAB 7 0 0 0 0 0 0 5 4

Fill 2 Gtr. 2

TAB 0 0 0 0 0 0 4 5 4



Chorus

Abmaj7  
Rhy. Fig. 1

Cadd9

End Rhy. Fig. 1

Gr. 1

Gr. 2 Rhy. Fig. 1A

End Rhy. Fig. 1A

Gr. 1: w/ Rhy. Fig. 1, 3 times, simile  
Gr. 2: w/ Rhy. Fig. 1A, 6 times, simile  
Abmaj7

Cadd9

Why's \_\_\_\_\_ it have \_\_\_\_\_ to be \_\_\_\_\_ this \_\_\_\_\_ way, \_\_\_\_\_

Abmaj7

Cadd9

Abmaj7

Cadd9

\_\_\_\_\_ be this \_\_\_\_\_ way, \_\_\_\_\_

Abmaj7

Cadd9

Abmaj7

Cadd9

be this \_\_\_\_\_ a - way, \_\_\_\_\_ be \_\_\_\_\_ this \_\_\_\_\_ way, \_\_\_\_\_

Gr. 1

1/2 1/2 3/4

Abmaj7

Cadd9

To Coda

Ab

G

Gr. 2

be \_\_\_\_\_ this \_\_\_\_\_ a - way, \_\_\_\_\_ be \_\_\_\_\_ this \_\_\_\_\_ way?



# Interlude

Half-Time Feel

*D.S. al Coda*  
(take 2nd ending)

Gtrs. 1 & 2: w/ Riff A, 2 times  
N.C.(Em6)

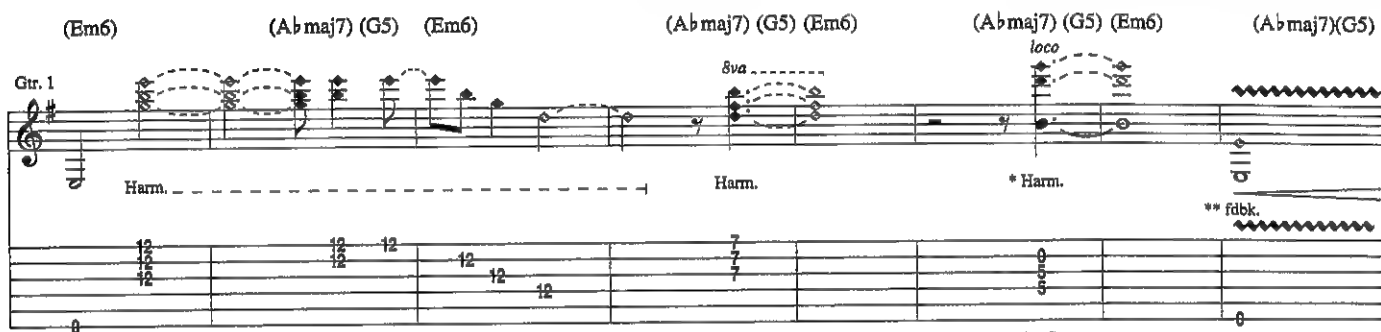
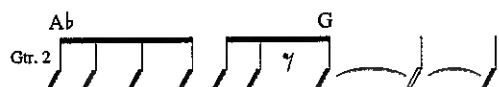


# Coda

# Outro

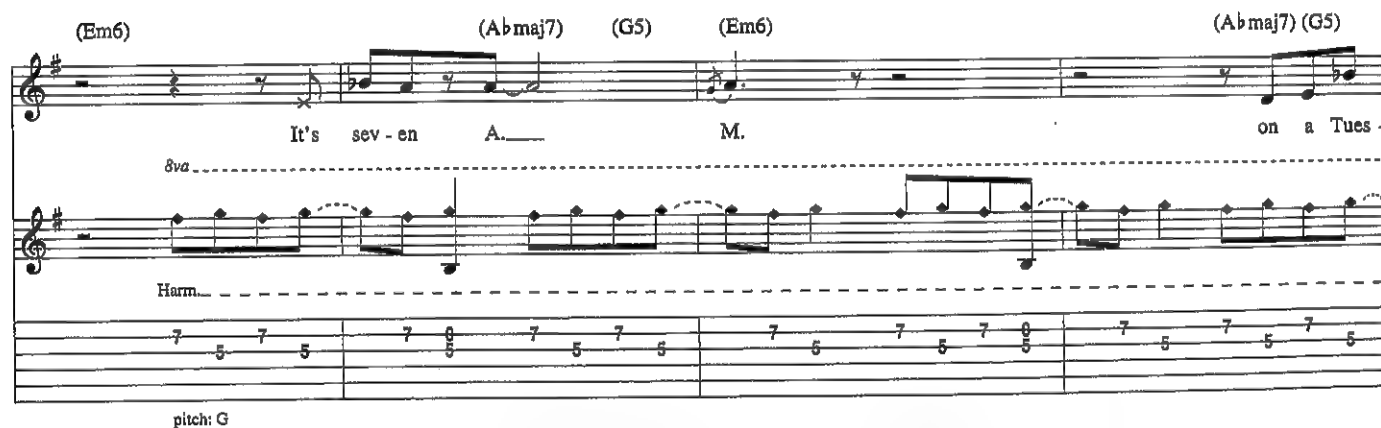
Half-Time Feel

Gtr. 1: w/ Riff A, 2 times  
Gtr. 2: w/ Riff A, 14 times  
N.C.(Em6)



pitches: D, G

\* Play harmonics at 5th fret and open ② simultaneously.  
\*\* Feedback causes ⑥ to vibrate, creating crescendo.



pitch: G



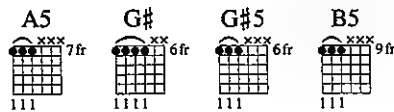






# Over Now

Lyrics by Jerry Cantrell  
Music by Jerry Cantrell and Sean Kinney



Open D Tuning, Tune Down 1/2 Step:

- ① = D $\flat$  ④ = D $\flat$   
② = A $\flat$  ⑤ = A $\flat$   
③ = F ⑥ = D $\flat$

## Intro

Moderately  $\text{♩} = 112$

\* F# B/F# F# B/F# D G/D D G/DD End Rhy. Fig. 1

Gtrs. 1 & 2 (acous.)

Rhy. Fig. 1

f P.M. P.M. P.M. P.M. P.M. P.M. P.M.

\* Chord symbols reflect implied tonality.

## Verse

F# B/F# F# B/F# F# B/F# F# B/F# F#

1. Yeah, — it's o - ver now, —  
2. Well, — it's o - ver now, —  
3. Guess — it's o - ver now, —

Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

D G/D D G/D D F# B/F# F# B/F# F#

but I can breathe some - how, —  
yet I can see some - how, —  
I seem a - live some - how, —

End Rhy. Fig.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.



B/F# F# B/F# F# B/F# F# B/F# F#

When it's all worn out,  
When it's all gone wrong,  
When it's out of sight,

D G/D D G/D D F# B/F# F# B/F# F#

I'd rath - er go with - out.  
it's hard to be so strong.  
just wait and do your time.

## Chorus

A5 G#

Gtr. 1 P.M. ---

1., 2. You know it's been on my mind. Could you stand  
3. You know it's been on my mind. Could I stand

Gtr. 2 P.M. --- P.M. ---

1., 2. You know it's been on my mind. Could you stand  
3. You know it's been on my mind. Could I stand

G#5 B5

right here, look me straight in the eye and say that it's o - ver now?  
right here, look my - self in the eye and say that it's o - ver now?

right here, look me straight in the eye and say that it's o - ver now?  
right here, look my - self in the eye and say that it's o - ver now?



Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

F# B/F# F# B/F# F# D G/D D G/D D F#

We pay — our debt — some - time.

1. 2.

B/F# F# B/F# F# D G/D D G/D D D G/D D G/D D

We pay — our debt — some - time.

**Interlude**  
**Half-Time Feel**

F#m7 Dmaj7

We pay — our debt — some - time.

let ring throughout  
simile on repeat

Gtr. 2

let ring throughout  
simile on repeat

F#m7 Dmaj7 To Coda

We pay — our debt — some - time.

Riff A End Riff A



# Guitar Solo

Gtr. 1: w/ Riff A, 2 times

F#m7

Dmaj7

Gtr. 2

F#m7

Dmaj7

Gtr. 1: w/ Fill 1

F#m7

Gtr. 1: w/ Riff A, last 3 meas.

Dmaj7

Gtr. 1: w/ Riff A

F#m7

Dmaj7

*D.S. al Coda*  
(take 2nd ending)  
End Half-Time Feel

## Fill 1

Gtr. 1



## Outro

F#m7

Dmaj7

Gtr. 2

F#m7

Dmaj7

Gtr. 2

F#m7

Dmaj7

F#m7

Dmaj7



Gtrs. 1 & 2

F#m7 Dmaj7

Gtr. 2

F#m7 Dmaj7

Harm.

Gtr. 1

Gtrs. 1 & 2

F#m7 Dmaj7

Gtr. 2

F#m7 Dmaj7

1/2 full

11 (11) 12 (12) 12 12 12 (12) 12

Gtr. 1

Harm.



# Killer Is Me

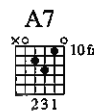
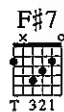
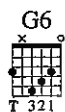
By Jerry Cantrell

Tune Down 1/2 Step:

- ① = B $\flat$  ④ = D $\flat$   
 ② = B $\flat$  ⑤ = A $\flat$   
 ③ = G $\flat$  ⑥ = E $\flat$

Intro

Slowly  $\text{♩} = 59$



Chords: A7/E, B $\flat$  maj7sus4#11, A7/E, B $\flat$  maj7sus4#11

Tr. 1 (acous.) *mf* let ring throughout

Rhy. Fig. 1

\* T = Thumb on ⑥

Chords: A7/E, B $\flat$  maj7sus4#11, A7/E, B $\flat$  maj7sus4#11

End Rhy. Fig. 1

Chords: A7/E, B $\flat$  maj7sus4#11, A7/E, B $\flat$  maj7sus4#11

Tr. 1: w/ Rhy. Fig. 1, simile

Tr. 2 (acous.) *mf* let ring throughout

Harm.

Chords: A7/E, B $\flat$  maj7sus4#11, A7/E, B $\flat$  maj7sus4#11

1. I

End Riff A

Harm.



# Verse

Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 2: w/ Riff A, 8 times, simile

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

need a gun \_ point - ed at \_ me \_ for me to run. \_ The

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

kil - ler is \_ me, \_ the kil - ler is \_ me. \_

## Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

Gtr. 2: w/ Riff A, 4 times, simile

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

2., 3. So the sun \_ shines up - on \_ me. \_

Gtr. 1: w/ Rhy. Fig. 1, simile

Gtr. 2: w/ Riff A, 4 times, simile

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

Hav - in' fun, kil - ler is \_ me. { 1., 2. In - sane the mind, \_ in the  
3. The kil - ler is \_ me, \_

## To Coda 1

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

name of me. \_ Can't find the time \_ to let things be. 2. In -  
the kil - ler is \_ me, \_

2.

## Interlude

Gtr. 1: w/ Rhy. Fig. 1, simile

Gtr. 2: w/ Riff A, 4 times, simile

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

let things be, to let things be. 3

## Bridge

G

G6

G

G6

3fr

3fr

Gtr. 1

Gtr. 2

Oh, \_ yeah, \_ can I start

simile on repeats

3 2 3 2 0 2 3 3 2 3 2 2 0 0 3 2



F# F#7 G G6 G G6

⑥ 2fr ⑥ 3fr ⑥ 3fr

o - ver? Oh, yeah, \_

G G6 F# F#7 Fmaj7

⑥ 3fr ⑥ 2fr

can I start o - ver, and get o - ver it?

To Coda 2 ⊕

# Interlude

Gr. 1: w/ Rhy. Fig. 1, simile  
Gr. 2: w/ Riff A, 4 times, simile

D.S. al Coda 1

A7/E Bbmaj7sus4#11

## ⊕ Coda 1

D.S.S. al Coda 2

A7/E Bbmaj7sus4#11

## ⊕ Coda 2

Outro  
Gr. 1: w/ Rhy. Fig. 1, 2 times, simile  
Gr. 2: w/ Riff A, 8 times, simile

A7

Gr. 2 //

8 8

Let things be.

Gr. 1



Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

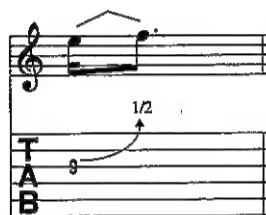
Strings:

4th string, 2nd fret	1st & 2nd strings open, played together	open D chord
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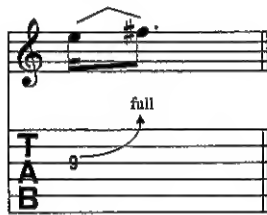
D                  A                  D                  E G  
   ⓪ ⓪  
    open 3fr



**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



**WHOLE-STEP BEND:** Strike the note and bend up one step.



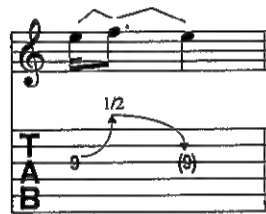
**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.



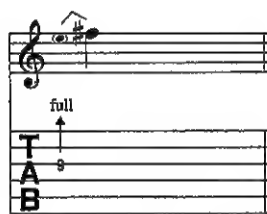
**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



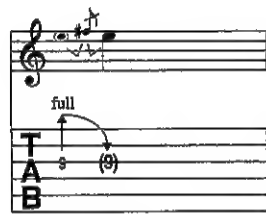
**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



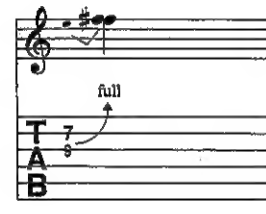
**PRE-BEND:** Bend the note as indicated, then strike it.



**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.



**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



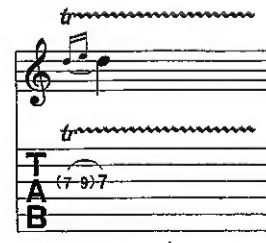
**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



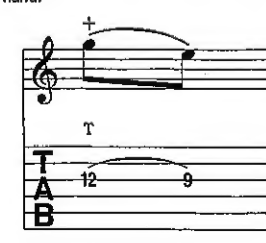
**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

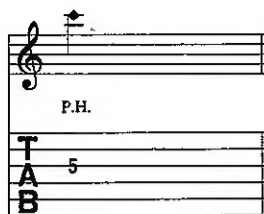




**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



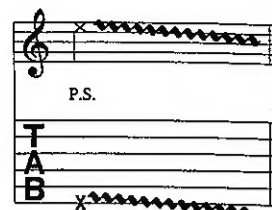
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



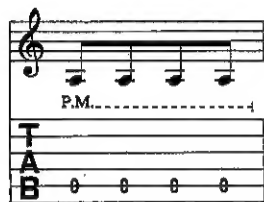
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



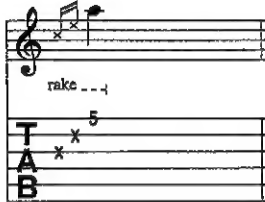
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**RAKE:** Drag the pick across the strings indicated with a single motion.



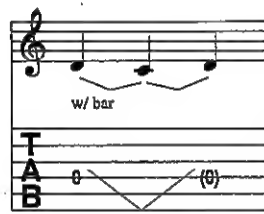
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



## Additional Musical Definitions



(accent)

- Accentuate note (play it louder)



(accent)

- Accentuate note with great intensity



(staccato)

- Play the note short



- Downstroke



- Upstroke

**D.S. al Coda**

- Go back to the sign (Coda symbol), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

**D.S. al Fine**

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

- A chordal version of a Fill.

**tacet**

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:**

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



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